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PIANOS

MOZART ON HIS MANNER OF COMPOSING.

When I am, as it were, completely myself, entirely alone, and of good cheer—say travelling in a carriage, or walking after a good meal, or during the night when I cannot sleep—it is on such occasions that my ideas flow best and most abundantly. Whence and how they come I know not, nor can I force them. Those ideas that please me I retain in my memory, and am accustomed, as I have been told, to hum them to myself. If I continue in this way, it soon occurs to me how I may turn this or that morsel to account, so as to make a good dish of it—that is to say agreeably to the rules of counterpoint, to the peculiarities of the various instruments, etc. All this fires my soul, and, provided I am not disturbed my subject enlarges itself, becomes methodised and defined, and the whole, though it is long, stands almost complete and finished in my mind, so that I can survey it like a fine picture or a beautiful statue at a glance. Nor do I hear in my imagination the parts successively, but I hear them, as it were, all at once. What a delight this I cannot tell. All this inventing, this composing, takes place in a pleasing, lively dream. What I have thus produced I do not easily forget, and this is, perhaps, the best gift I have my Divine Maker to thank for. Why my productions take from my hand that particular style and form that makes them Mozartian, and different from the works of other composers, is probably owing to the same cause which renders my nose so small, or so large, so aquiline, or, in short, makes it Mozart's and different from other people's noses, for I do not study or aim at any originality.

The will of Hans von Bulow has recently been registered at Hamburg. It was written in 1884, but it is accompanied with codicils dated 1889. Bulow makes the following legacy to his daughters, the first wife, who it will be remembered, is the daughter of Liszt, and who became, after divorce with von Bulow, the wife of Richard Wagner; to Daniela, who married Professor Theodor, at Heidelberg, 62,500 francs; to Blandine, now Countess Gravina, 62,500 francs; to each of the two younger sisters, Isolda and Eva, 50,000 francs. Von Bulow's mother was to receive, in case of her surviving him, 18,750 francs, and he did not forget his sister, Maliane Isidora Bojanovsk. He also left money toward the pension funds of the orchestra of Berlin, Bremen and Hamburg; and he also made a gift to the Liszt Foundation for instruction. As to his second wife, nee Schanzner, whom he married in 1882, she is to receive the remainder of his fortune, which includes a number of busts, jewels, medals, etc., which were presented to the illustrious conductor.

MAJOR AND MINOR.

Theodore Spiering, of the Chicago Orchestra, and Mode Wineman will play for Liverpool in company with Plunkett Greene.

After making numerous requests to charitable and educational institutions, the late Ernest Knabe left the bulk of his fortune, estimated at \$1,000,000, to his two sons, Ernest and William Knabe.

The National Association of Piano Tuners of Missouri has been granted a permanent decree of incorporation. Chas. P. Waite, President; Len Duckworth, Vice-President; and W. C. Crouse, Secretary and Treasurer.

The organist of Talmage's Brooklyn Tabernacle receives a salary of \$1,300 per annum, and the cornetist who leads the hymns is paid \$1,000.

E. Meyer-Helmund, the well-known song-writer, has produced a comic opera called "Trischach," at Altenburg. It is in one act. The heroine is the dancer, Tagliani. It has met with moderate success.

Contracts for supplying music in the parks from 4 to 7 o'clock in the afternoon this summer have been awarded to W. J. Madden, Guido Vogel, John Bohachek, Louis Mayer and Chas. Vollrath. The parks in which music is to be heard this summer are Benton, Carondelet, Forest, Hyde, O'Fallon and St. Louis.

Verdi, who is now at Milan, has sent to his publishers the full score of a new opera, "King Lear." "It is my musical will," he said, "and I do not wish it to be opened before my death."

E. S. Conway, Secretary of the Kimball Co., has declined a nomination for Congress on the Republican ticket. He finds he cannot spare time from business to legislate for the people. We wish he could, for with such energetic men as Mr. Conway something might be accomplished by our legislators in Washington.

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THE NATIONAL SAENGERFEST.

Over 200 singing societies, with a chorus of over 10,000 voices, will participate at the National Singsongfest which will take place at the Madison Square Garden, New York, June 24, 25 and 26. The grand stand will be in the shape of an enormous fan, sixty feet in height. At the base of this structure will be seated the orchestra for the orchestra, so that each individual can see the movements of the musical director, who will have an unobstructed view of his entire forces.

The committee has engaged the following artists: Amalia Materna, Emma Juch, Lillian Blauvelt, Emil Fischer, Maude Powell and Victor Herbert. Negotiations will be made with others as yet pending. The festival conducted will be Frank Van der Stucken, Carl Hein and Heinrich Zoller.

ARTHUR SULLIVAN'S YOUTH.

Sir Arthur Sullivan, chatting to an interviewer in *Chorus*, told how his father made him, as a boy, learn every instrument in the military band except the hautbois and bassoon. "To this attribute all my powers of orchestration. I know every instrument as an old friend." His ambition to be a choir-boy was first stirred by the master of a private school in the village near Sandhurst College, who lured of Westminster Abbey and the Chapel Royal till the boy's brain was turned. Indeed, his father sent him to a boarding-school at Baywater to put an end to this influence. But it was of no avail. While a choir-boy, Sir Arthur experienced "the greatest emotion I have ever known, or shall know now."

This was in listening to Jenny Lind's singing in oratorio. "I was quite paralyzed by the beauty of it. I had never, and have never, heard anything so lovely. I have heard better voices, but never such exquisite singing. I got back in the evening, and sat half the night on the stairs. I was in such a state of nervous prostration I could not go to bed." Sir Arthur's general advice to boys is to do everything as well as possible.

Miss Lucile Chenoweth Nunn, who has just completed the course in elocution, under Mr. P. Perry, will give a recital at University Hall, 17th Street and Washington Avenue, Tuesday evening, the 5th inst. Miss Nunn will be assisted by Miss Sara E. Perry.

P. Reht, Klute gave a musical and literary entertainment at Kron's Hall, 20th and Bissell Streets, on the 18th ult. Among the most taking numbers were: "Il Trovatore," piano duet by Melnotte, played by Miss Grace Magee and Mr. Klute, and "Trot du Cavalier," piano solo, played by Mr. Klute.

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JUNE, 1894.

JACINTA.

Robyn and Lepere's Opera "Jacinta, the Maid of Manzanillo," was produced at the Grand Opera House during an engagement of two weeks and was a splendid success. As revised, the opera bids fair to be one of the most popular before the public. It is expected that the opera will shortly be presented in New York, negotiations to that end being now under way. The principals will include Miss Dorothy Morton and Miss Cecile Elsing.

GERMAN SUGGESTIONS FOR PIANO IMPROVEMENTS.

The following suggestions were made by Herr Oscar Moerike recently in a German treatise on the piano. A smaller key-board for small hands. The white keys need not be broader than the black keys, and the octave stretch on such a keyboard would be equivalent to the stretch of a sixth on the present key-board. There would be no necessity in this case of unlearning anything, as there is in the Janko key-board. The part of the key inside the instrument could preserve its present breadth.

2. The addition of a high B flat, B and C keys. Most pianists would willingly get rid of the low A, B flat and B keys, as the vibrations of these low wires lack clearness. Moreover, a low C is sufficient for all musical requirements, while the absence of a higher B flat, B and C renders four-handed playing unsatisfactory, as these notes are common on the piccolo. By adding these upper notes all our pianos would have a compass of seven octaves.

3. Division of the pedals. (Pianists who use the forte pedals as a foot-loom need not trouble themselves about this suggestion.) Others well know that when the *primarios* use the forte pedal, the *secundarios* must of necessity accept the situation. With a divided pedal the *primarios* could use the pedal without affecting the bass part.

A correspondent answers Herr Moerike in a letter of the same journal in this wise:
1. That the first proposal is impracticable, because such a key-board would be one for a child's piano; that a child who had learned to play on it would have to unlearn if placed at an ordinary piano; and that children, or grown up people with children's hands, had better leave Liszt or Beethoven alone; the Janko would be the best.

2. The second innovation of additional upper keys is valuable and presents no difficulties. The principle is already accepted by many makers who construct a seven-and-a-quarter octave key-board.

3. In this third suggestion Herr Moerike proposes a cure for a weak point in pianos. This plan was a pedal in the middle, right and left piano and a right and left forte pedal, capable of being coupled when necessary—deserves all commendation. Some technical difficulties will have to be overcome, but the trouble in obtaining them will be well repaid.

Do not subscribe to the REVIEW through any one of whose honesty you cannot positively rely. All authorized agents must give an official receipt, a fac-simile of which is shown on the third page of cover of the REVIEW.

MARRIAGES.

Miss Nellie Strong, one of the leading and most popular pianists and teachers of St. Louis, will be married Wednesday evening, June 6, to Mr. John Houston Stevenson, at the Second Presbyterian Church. Both the bride and bridegroom are members of old and respected families. The occasion will be specially interesting, seven bridesmaids and groomsmen and twenty chorus girls being in attendance. The music will be under the direction of Alfred G. Robyn.

Miss Laura Wray Garvey, daughter of Mr. and Mrs. M. F. Garvey, and well known in musical circles, was married on the 23rd ult. to Mr. Wm. B. Drake. The ceremony was an elaborate one, and took place at Cook Avenue M. E. Church. Mr. Charles Kunkel presiding at the organ. A reception was held at the home of the bride's uncle, Mr. and Mrs. Drake have the congratulations of a host of friends, and will be at home after July 1st at 2538 Park Avenue.

FIFTH SUNDAY POPULAR CONCERT.

The fifth Sunday Popular Concert was a fitting close of the enjoyable series of concerts given by Mr. Schoen. The orchestra presented request numbers and played admirably. Mr. Jacques Wouters, oboe, and Mr. Leopold Brockardt, flute, played a duet from "William Tell" in a most artistic manner, and were very warmly applauded. Olga Lawitsky sang Cantor's "As the Dawn" and Meyer-Heilmund's "The Double Lute" in a charming and artistic way, and won hearty applause. One of the features of the concert was Mr. Arthur Lieber's playing of Liszt's Piano Concerto in E flat, which was done in a most masterly manner, winning hearty congratulations. The concert was distinguished herself by her artistic rendition of "L'Aragonese."

STRASSBERGER CONSERVATORY.

Louis Conrath, assisted by the well-known artists Louis Mayer and Mme. W. Runge-Jaenke, gave a classical piano recital on the 1st ult. at Strassberger's Conservatory of Music, 2201 St. Louis Ave. The following splendid programme was artistically rendered before a large and select audience: a. Nocturne, Doehring; b. Valse de Concert, Wiener Don-Boss; Ringe-King; piano solos, Louis Conrath; c. Thy Nigle Eyes, L. Conrath; d. Mai-Lied, Goldermann; songs (with violoncello obbligato), Madame Runge-Jaenke, a. Kamelot Ostrow, Rubinstein; b. Rondo Brillant, Weber; piano solo, Louis Conrath. Romance, Haberein; violoncello, Louis Mayer, a. Serenade, Schubert-Liszt; b. Caprice, Strelski; piano solos, Louis Conrath.

MR. KROEGER'S PIANO RECITALS.

Mr. E. R. Kroeger gave his sixth and last recital of the season on Monday evening, May 14th. The programme consisted entirely of works of American composers, and seven St. Louisians were on the list. These recitals have been attended by the most cultured music lovers, as well as by amateur and professional musicians, and they have been so successful that Mr. Kroeger intends giving another series next season, embracing some of the best and most intelligent music student, and their influence upon musical taste in St. Louis is bound to be felt.

CITY NOTES.

✓The Uhrig's Cave Opera Company, under the direction of Alex. Spencer, will begin its season Sunday evening, June 3. Manager Frank McNeary has spared no expense either in the remodeling of the Cave or in securing the best talent. The company includes two prima donna sopranos, Misses Charlotte Maconda and Bertha Ricci, and two prima tenors, Messrs. Charles Bassett and Harro Bertold. The costumes and scenic effects will be of the best. The Garden will prove a cool retreat during the summer.

Charles H. Galloway highly pleased his friends who witnessed his able conducting of the Grand Opera Orchestra during part of the engagement of "Jacinta" there.

Miss B. Mahan is accomplishing admirable results in her teaching of organ and piano. Miss Mahan is a conscientious and progressive teacher, and a woman of broad culture; she is organist of the Baptist Church, Grand Avenue, and is in charge of the organ department at the Beethoven Conservatory.

Jacques Wouters, the oboe soloist, will leave for Europe, sailing from New York on the 6th inst. Mr. Wouters will visit his parents at Brussels, after which he will go to Paris to devote three months to the study of the new system of oboe playing. He will return in September, after visiting Niagara Falls and Washington.

Frank Gecks, Jr., the violinist and teacher, is doing very commendable work with his pupils. Mr. Gecks is developing the little violinist, Gustie Bolt, in the most careful manner, and will make an artist of him.

Miss Marcella L. Fitzgerald, the well-known teacher of piano, has removed from 3212 Pine Street to 3147 Bell Avenue, where she receives pupils.

Mrs. Lucy B. Ralston leaves on the 9th June for a vacation of three months, going first to Boston to attend the graduation exercises of her daughter, Miss Marion Ralston, in the New England Conservatory, afterwards returning to Grand Haven, Mich., for the summer. Miss Ralston will be at home next winter, and, no doubt, add much to the growing enthusiasm among our young musicians.

Edward P. Perry, the well-known reader and teacher of elocution and dramatic action, will take part in the Convention of Elocutionists to be held at Philadelphia on the 30th inst. Mr. Perry will read a paper on "The Prescribed Instruction in Elocution in Colleges."

Agnes Gray, the popular and ambitious violinist, will spend the summer months East, where she will pursue her studies under the best teachers.

✓The Cantata, "Faith Triumphant"; or, "The Healing of Naaman," by Root, was given at Bethesda Church on the 28th ult. under the conductorship of F. S. Saeger; Bethania choir and a chorus of seventy assisted. The soloists were: Miss Kalkman, soprano; Miss Vosburg, mezzo-soprano; Miss Thayer, alto; Mr. Humphrey, tenor; Mr. Porteous, basso. The accompanists were: Miss Schieler, piano; Mr. Sarile, harp. The splendid rendition of the work was a great credit to Mr. Saeger, and a magnificent treat to the large audience in attendance.

August Meyer, the well-known teacher of zither, will spend the summer in Europe, visiting his parents and the principal capitals; also spending some time in the Hartz Mountains. While in Germany Mr. Meyer will examine the latest improvements in the zither and the application of electricity which promises to vastly improve the zither. Mr. Meyer has himself done much for this favorite instrument.

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Moderato. ♩ = 88.

The musical score is written for piano and bass. It begins with a tempo marking of 'Moderato' and a metronome indication of '♩ = 88'. The key signature has two sharps (F# and C#). The score is divided into five systems. The first system features a piano introduction with a forte (f) dynamic and a series of chords in the bass. The second system continues with piano and bass lines, including a section marked 'Ped.' and 'Ped. *'. The third system shows a more complex texture with piano and bass lines, including a section marked 'Ped.' and 'Ped. *'. The fourth system features a piano line with a 'cresc.' (crescendo) marking and a bass line with a 'Ped.' marking. The fifth system concludes with a piano line marked 'dim.' (diminuendo) and a bass line marked 'rit.' (ritardando) and 'h.' (halto). The score includes various musical notations such as dynamics (f, p, cresc., dim., rit., h.), articulation (accents, slurs), and extensive pedal markings (Ped., Ped. *, Ped. **, Ped. ***). Fingerings and breathings are also indicated throughout the piece.

THEME.

Moderato $\text{♩} = 98$.

Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. * Ped.

Ped. * Ped. Ped. * Ped. * Ped.

a tempo. Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. * Ped. Ped. * Ped.

Ped. * Ped. Ped. * Ped.

1522 - 11

a tempo.

First system of musical notation. Treble and bass staves. Treble staff has chords. Bass staff has eighth-note patterns with slurs. Pedal points are marked with 'Ped.' and asterisks. Fingerings 1-5 are indicated above the bass staff.

Second system of musical notation. Treble staff has a melodic line with slurs and fingerings 1-5. Bass staff has chords. Pedal points are marked. A 'cresc.' marking is present. A dashed line connects the end of the first system to the beginning of this system.

Third system of musical notation. Treble staff has chords. Bass staff has eighth-note patterns with slurs. Pedal points are marked with 'Ped.' and asterisks.

Fourth system of musical notation. Treble staff has a melodic line with slurs and fingerings 1-5. Bass staff has chords. Pedal points are marked. A 'rit.' marking is present. A dashed line connects the end of the third system to the beginning of this system. The tempo changes to 'a tempo.'.

Fifth system of musical notation. Treble staff has chords. Bass staff has eighth-note patterns with slurs. Pedal points are marked with 'Ped.' and asterisks. Fingerings 1-5 are indicated above the bass staff.

Variation I.

The musical score for Variation I consists of six systems, each with a piano (treble) and bass (bass) staff. The key signature is B-flat major (two flats). The tempo is marked *a tempo*. The score includes various musical notations such as slurs, fingerings (1-5), and dynamic markings like *rit.* (ritardando). Pedal markings are indicated by "Ped." and asterisks (*). The first system shows a complex rhythmic pattern in the piano part with many sixteenth notes. The second system includes a *rit.* marking and a change in the bass line. The third system is marked *a tempo* and continues the complex patterns. The fourth system features a *rit.* marking and a change in the piano part. The fifth system continues the complex patterns. The sixth system includes a *rit.* marking and a change in the bass line. The score ends with the number "1522 - 11".

a tempo.

rit.

rit.

1522 - 11

a tempo.

cresc.

Ped.

8

4

3

2

1

8

6

6

8

f

Ped.

8

rit.

Ped.

a tempo.

cresc.

Ped.

8

4

3

2

1

8

f

Ped.

1522 - 11

Andante ♩ - 60. *con espressione.*

Variation II.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two measures. The right hand plays a continuous eighth-note melody, while the left hand provides a harmonic accompaniment with chords. The second system also consists of two measures, continuing the melody and accompaniment. Pedal markings are indicated by a stylized flower symbol below the bass staff in each measure of both systems.

The musical score for 'The Rose Tree' is written for piano. It features a treble and bass staff. The treble staff contains a complex melody with many beamed sixteenth notes, while the bass staff provides a simple harmonic accompaniment with chords and single notes. Pedal markings are indicated by a stylized flower symbol (a circle with a cross) and the word 'Ped.' below the bass staff. The score is divided into measures by vertical bar lines.

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains a series of chords, primarily triads and dyads, which are mostly sustained. The lower staff is in bass clef and contains a simple, rhythmic accompaniment consisting of eighth and sixteenth notes. Pedal points are indicated by the word 'Ped.' with a star symbol (*) above the staff at various intervals. The piece concludes with a final chord in the upper staff and a final note in the lower staff.

Musical score for "The Rose Tree" in 2/4 time, marked *f* (forte). The score is written for piano on a grand staff. The right hand features a complex, rapid melody with many beamed sixteenth and thirty-second notes. The left hand provides a simple harmonic accompaniment with chords and single notes. Pedal markings (Ped.) are placed below the bass staff at various points. The piece concludes with a double bar line and the number 1522-11.

Treble staff: Dense chordal textures, mostly triads and dyads.
 Bass staff: Pedal points marked with asterisks and the word "Ped." below the staff.

Treble staff: Continuation of dense chordal textures.
 Bass staff: Pedal points marked with asterisks and the word "Ped." below the staff.

Treble staff: Melodic line with a slur, labeled "Cadenza." above it.
 Bass staff: Sustained chords with pedal points marked with asterisks and the word "Ped." below the staff.

Treble staff: Melodic line with a slur, labeled "cresc." above it.
 Bass staff: Sustained chords with pedal points marked with asterisks and the word "Ped." below the staff.

Treble staff: Melodic line with a slur, labeled "rit." above it.
 Bass staff: Sustained chords with pedal points marked with asterisks and the word "Ped." below the staff.

Variation III.

Allegretto. $\text{♩} = 100$.

f

Ped.

Ped.

Ped.

Ped.

a tempo.

Ped.

Ped.

Ped.

Ped.

1

Ped.

Ped.

Ped.

The musical score consists of five systems, each with a treble and bass staff. The notation includes complex fingerings (e.g., 4, 5, 3, 1, 4, 4, 4, 4, 4, 8) and numerous pedal markings (Ped.) with asterisks. The piece is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The first system includes an *Ossia* section. The second system begins with a forte (*f*) dynamic. The third system includes a section marked *8*. The fourth system includes a section marked *f*. The fifth system includes a section marked *ff* and a section marked *1 in octaves ad lib.* with a *Ped.* marking.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
Ossia
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

COME DARLING, COME.

(KOMM LIEBCHEN, KOMM.)

Alphonse Czibulka.

Allegretto $\text{♩} = 80$.

Won - - - ne - -

Come, sweet

stun - - - den bald ent - - schun - - den! Dein
dar - - ling! Yon the gar - - den Swings

Au - - ge braun - - te; Dein.... Mund be - kann - - te
ope its por - - tals, We..... hap - py mor - - tals

Lieb ge - - fun - - den! Lieb ge - - fun - -

Si - - lent Cu - - pids find as war - -

den! Ich..... ward die Dei - - - ne, ward die

den. O..... come sweet dar - - - ling, come sweet

Dei - - - ne rit. Gold - - - nes Traun - - - bild senkt

dar - - - ling. Could I hold you. bliss - -

a tempo.

rit. *a tempo.*

zich nie - - - der Was..... schon zer - - - ren, - - - nen,

ful mo - - - ments! Had I..... the pow - - - er,

Mit sü - ßen Wö - nen Kehrt es wie -

Hid... I..... the pow - er To com - mand

der, kehrt es wie - - der Was schon zer -

you! Stay, sweet mo - - ments O..... gold - en

ron - - nen Es.... kehrt zu - rück..... Fos - selt die

hour..... Could I..... com - mand!.. .. Un - der the

Gäs - te mit Tö - - nen Hal - tet die tau - zen - den Schö - - nen

lin - den we rest - - ed. Tim - id - ly, coy - ly he quest - - ed;

Dass sie nicht stö - ren die - ser Stun - de Glück

My heart he sought. It's throb - bing I con - - cealed

..... Neig - te er nicht sich her - nie - - der, Küss - te mich, küss - te mich

Then for an answer he plead - - ed Answer which nev - er he

wie - - der; Träumt von Lie - be
Träumt nur von Lie - be, nur von Lie - -

need - - ed For eyes he - trayed my heart would glad - -
Eyes be - - trayed my

- - - des Glück!..... Gold - - nes Traum - - bild

- - - ly yield..... Could I hold you,

senkt sich nie - - - der Was.... schon zer - ron -
 bliss - full mo - - ments! Had.... I the pow -

nen, Mit sü - ssen Won - - nen Kehrt es wie -
 er, Had I.... the pow - - er To com - - mand

der kehrt es wie - - der, Was schon zer - ron -
 you! Stay, sweet mo - - ments O.... gold - en hour....

nen Es.... kehrt zu - rück.....
 could I.... com - mand.....

Moderato ♩ - 92.

Euch trau - ten Schwal - ben will ichs nicht ver -

To you I will en - trust, O dear - est

heh - - - len Wie dort mein Herz im jung - en Glück ge - pocht,

swal - - - low The se - cret that my heart with rap - ture swells

Und trifft ihr ihn, ihr mügt es ihm er - zäh - - - len, Was

Dis - close my joy if him you ev - er fol - - - low, The

sei - nen Au - gen Zau - ber hat ver - möcht..... Und sollt er meiner Li -
 rit. a tempo.
 hap - pi - ness that in my bo - som dwells..... Should he de - mand a

ype Kuss be - geh - ren..... Ich sag - te nicht, denn ach, schon ist sie
 kiss with sweet in - sis - tance, How could I hes - i - tate! It will be

sein..... Ja selbst das Her - ze darf' ich ihm nicht weh -
 his..... And from my heart he will not meet re - sis -

ren So nimm es hin es ist nur ein - zig dein!..... Nur
 tance; Speed swal - low, speed, and tell him of my bliss!..... 0

Tempo I.

9

dein, nur dein, nur dein!.....

speed, 0 speed, 0 speed!.....

Won - ne - stun -

Come, sweet dar -

den bald ent - schwin - den! Dein Au - ge

ling! You the gar - den Swings open its

brann - tet Dein.... Mund be - kann - tet

por - tals. We.... happy mor - tals

Lieb ge - - fun - - den! *Lieb* ge - - - fun - -

Sil- lent Cu - - pid find as war - -

den! Ich ward die Dei - - ne ward die

den. O come sweet dar - - ling, come sweet

Dei - rit. - ne *Gold - a tempo.* - nes Traum - - bild, seer - -

dar - - ling Could I hold you bliss - -

de Le - - ben! Was..... du..... be - gon - - nen,

ful mo - - ments, Had.... I..... the pow - - er,

Dem Licht der Son - - nen Sei es end - -

Had I..... the pow - er, To com - - mand

lich ü - - - ber ge - - ben! Im.... Licht der

you! Stay, sweet mo - - ments, O..... gol - den

Son - - nen Seis off - en - bart..... Im Licht..... im

hour..... Could I.... com - mand..... Oh! stay..... Oh!

Licht..... im Licht.....

stay..... Oh! stay.....

WOODLAND WHISPERS.

3

WALTZ.

Louis Conrath.

Notes marked with an arrow(↘) must be struck from the wrist.

Allegretto. $\text{♩} = 80$.

The musical score is written for piano and bass. It begins with a treble and bass staff. The first system includes a 'Ped.' marking with a star symbol. The second system also includes a 'Ped.' marking. The third system continues the melody. The fourth system includes another 'Ped.' marking. The piece ends with a first ending (marked '1.') and a second ending (marked '2.').





MARCH.

MARSCH.

D major.

Notes marked with an arrow (↖) must be struck from the wrist.

Gurlitt-Sidus Op. 101.

Vivace ma non troppo. ♩ = 138.

1.

The musical score is written for piano and bass. It features a variety of musical notations including:

- Dynamics:** *f* (forte) and *p* (piano) are used throughout.
- Articulation:** Slurs, accents, and slurs with accents are used to indicate phrasing and emphasis.
- Fingerings:** Numbers 1-5 are placed above or below notes to indicate fingerings.
- Tempo:** *Vivace ma non troppo* with a tempo marking of ♩ = 138.
- Key Signature:** D major, indicated by two sharps (F# and C#).
- Time Signature:** 2/4.
- Performance Instructions:** A note at the top states: "Notes marked with an arrow (↖) must be struck from the wrist." A "Ped." marking appears in the second system.

1520 = 16

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BY THE SPRING.

(AN DER QUELLE.)

A major.

Notes marked with an arrow (~) must be struck from the wrist.

Gurlitt. Sidus Op. 101.

Moderato, quasi Allegretto. ♩ = 120.

4. *tranquillo.*

Pia.

f

rit. *dim.*

a tempo.

per - den - do - si.

SONG OF THE LILY.

(SONG WITHOUT WORDS.)

G major.

Gurlitt. Sidus. Op. 101.

Notes marked with an arrow ^ must be struck from the wrist.

Andantino. $\text{♩} = 76$.

5. *espressivo.*

Fine.

THE LITTLE WANDERER.

DER KLEINE WANDERSMANN.

F major.

Notes marked with an arrow \nearrow must be struck from the wrist.

Gurlitt. Sidus. Op. 101.

Allegretto. $\text{♩} = 100$.

12 *mf* *cresc.* *p* *mf* *cresc.*

risoluto, *dim.*

scheraando, *cresc.*

1. 2.



HUNTING SONG.

(JAGDLIED.)

E flat major.

Notes marked with an arrow(↗) must be struck from the wrist.

Gurlitt. Sidus. Op. 101.

Con brio.

Vivace. ♩. - 144.

13.

f *p* *f* *ff* *p* *crescendo molto* *ff* *p* *ff* *p*

Ped. *Ped.* *Ped.* *Ped.*

cresc. e accelerando.

ff *Ped.* *ff* *Ped.* *ff* *Ped.*

trillo. *simili.*

L.h.

1520 - 16

4

A minor.

Gurlitt, Sidus Op. 101.

Moderato.  = 100.

[illegible]

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